

THE MAGAZINE THAT LEAVES MARKS **JULY 2011**



COVER COPYRIGHT UNIVERSAL STUDIOS



Deacual Hysing man FRANKEISTEIN THE MUMMY BRIDE OF FRANKEISTEIN CREATURE FROM THE BLACK LAGOON





3







PLUS OVER 98 AUTHORS
GAMING ART SHOW, ARTISTS.
2 HUGE VENDOR AREAS.
FREE PARKING.
MILITARY DISCOUNT.
HORROR
AND POPCULTURE UNDER
ONE ROOF!!



Plus many more celebs. See Horrorhound Fangoria and many other great media in attendance!

JULY 22-24, 2011
FandomFest.com
LOUISVILLE, KENTUCKY



PATRICIA ALBRECHT

KEISHA TILLIS

TONY MOORE/Artisty CO-CREATOR of The Walking Dead

MELISSA COWAN

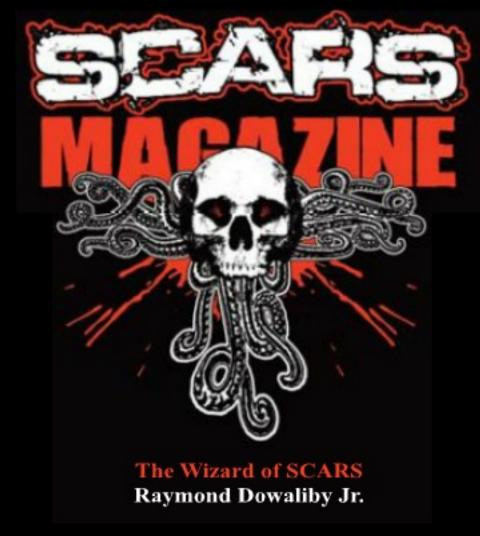
SAMANTHA NEWARK

WATCH HERE

MORE GUEST Announcements

MICHIEL ST. COM





Managing Editor / Copy Editor / Web Mistress Fallon Masterson

Associate Managing Editors

Alyson Charlette Matt Molloy

Editorial Assistant Kevin Fay

Web Designer/Operations Matt and Nichole Molloy

Graphic Design / Production Raymond Dowaliby

> Writing Contributors Scott Essman

> > Printing Magcloud.com

Published Online issuu.com

Contact SCARS scars.press@gmail.com

You can contact SCARS via the USPS by writing to:

SCARS Magazine P.O. BOX 9001 Warwick, RI 02889

Please send all submissions Attention Editorial.

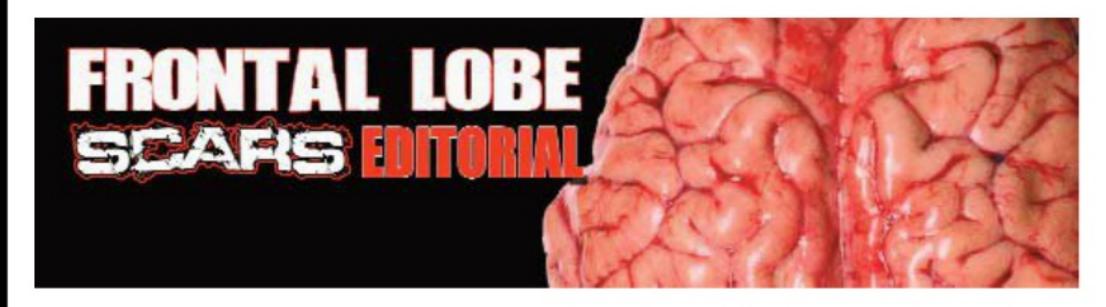
Please note that while we accept out-of-house submissions, we at SCARS are in no way responsible for compensation for said submissions outside of credit and publication of said submissions. For information regarding this please contact us at scars.editor@gmail.com.

All images are copyrighted to their respectful owners. No infringement is implied or intended.

All other content is copyright 2010 SCARS Magazine. No part of this magazine can be reproduced in part or whole without written consent from the publisher and or copyright holders.

Cover:Dracula 1931 Bela Lugosi & Helen Chandler

All Universal Horror Images
Copyright Universal Pictures.
Images used under Fair Use
and no infringement is intended
or implied.



When I started this little magazine, I dedicated it to my Uncle, Owen Haskell. He showed me my first horror movies on 8mm. He would take out his trusty projector and find the cleanest white wall in the house, make me popcorn and proceed to fill my head with images that would change and shape me into who I am today.

Those images were Universal Horror Classics and to this day I'll never forget how I felt as a 5-year-old watching The Wolfman's feet tip toe through the mist or Dracula gliding down that cobweb laden staircase with his trusty candelabra and that grin, the grin that can still send chills up a grown man's spine.

I thank you Owen for showing me the way.

I also have to thank Gary Klar who has become one of my closest friends and Harry Manfredini who is an amazing human being; and I have to thank Scott Essman for his undying loyalty to this genre. He has been a contributor to SCARS since the first day and never gets the credit he deserves for everything he does in this wacky business of horror.

I also would like to mention friends that have been inspirations throughout my life and shared my love of all things creepy...Jim Otis, Paul Trofa and Ken Emond. Without these people to share and learn from I really don't think I would have made this magazine.

To Fallon Masterson, Matt Molloy, Alyson Charlette and Kevin Fay: Without you I would be nothing in this industry. I owe you guys a coffee.

Mom, wherever you are, I owe you everything.

And to my wife Lisa...I just owe you for putting up with the dreams.

And to my children, Jenna and Maya, one day this will all be yours. Stay in school, kids!

There. The one thing I really guess I wanted to get across from thanking everyone here is: you can't do it alone and make sure you recognize the people who mean something to you.

Raymond Dowaliby Editor In Chief





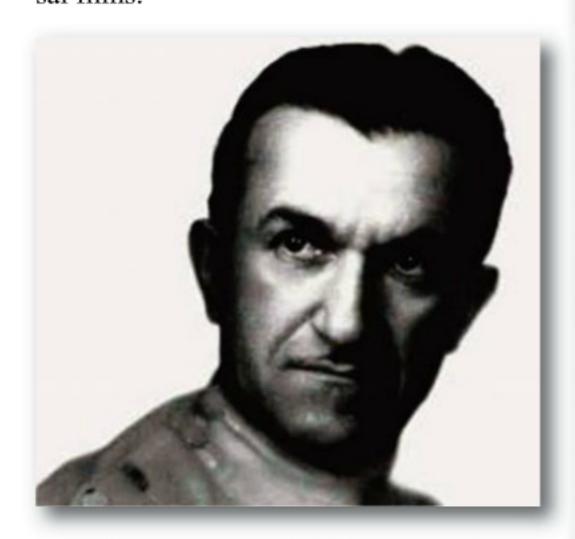




wo films released the same year, 1931, have defined the horror genre for the 80 ensuing years since they first appeared. Unquestionably, they shocked, horrified, and thrilled unsuspecting audiences in the dawn of the sound film era. Certainly, their leading actors, Bela Lugosi as Count Dracula and Boris Karloff as the Frankenstein Monster – though the latter was originally billed with a question mark – became immediately immortalized as their most famous characters. Each man had lengthy turns on stage and in other films before and after the 1931 films, but their performances were so iconic in appearance, body language, mannerisms, intonations, and screen presence, audiences would forever identify the actors by the titles of these first breakthrough horror films.

THE DRACULA LEGACY

The success of "Dracula" and its legacy in films is undoubtedly due in part to Bela Lugosi's genius for playing the character, director Tod Browning and cinematographer Karl Freund's combined genius for filming the movie, and Jack Pierce's makeup concepts. The story of Pierce is relevant to the success of all of the Universal films.



Janus Piccoulas - a Greek immigrant, born on May 5, 1889 - must have been shattered when, having moved from his first American city, Chicago, to Los Angeles to play professional baseball, he was told that he was too little. Not long after his dream of a career in sports faded, Janus chose to Americanize his name and move to Southern California. 20-ish Jack Pierce quickly began his ascent in the fledgling motion picture industry. Pierce's first real jobs were as a theater projectionist and later a theater chain manager for Harry Culver in the early 1910s. Culver had founded Culver City, offering land to any entrepreneur who pledged to build a studio. (One who took his offer was producer Thomas Ince.) Pierce fit in well amongst these early 20th century dreamers, and began to work on movie sets for Ince and other studios including Vitagraph and a new studio formed by another ex-Chicagoan, Carl Laemmle. Pierce wore many hats, serving as a camera loader, assistant director, bit player and stuntman. He once claimed that his going price was \$1 per fall! By 1915, Pierce was employed on a regular basis at the biggest studio in existence, Universal City. Established by Laemmle, Universal City produced many silent "shorts" in the 1910s, and Pierce often worked on their skeletal crews. But Jack Pierce was only starting to make his way in Hollywood.

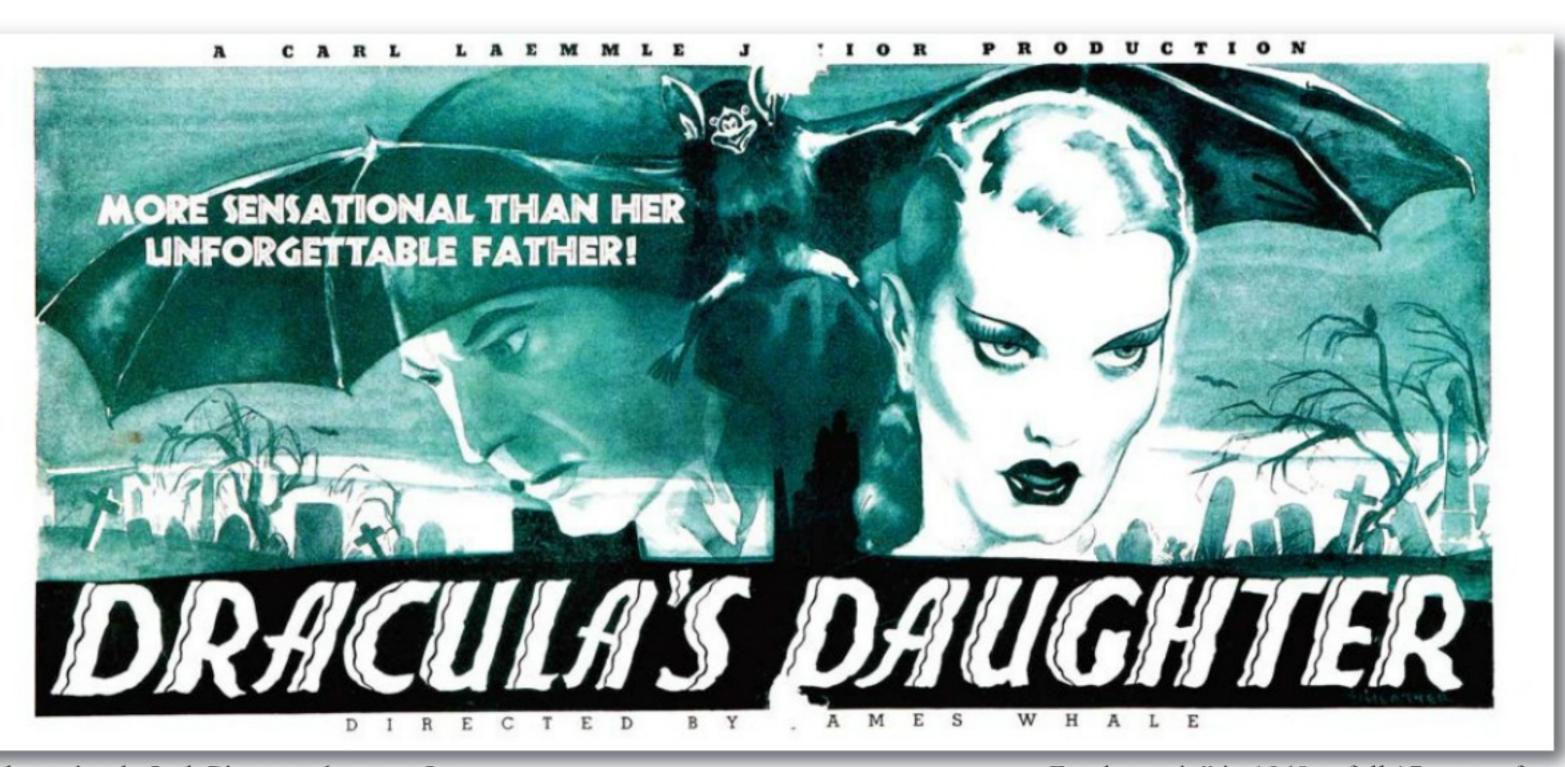




Jack Pierce's first attempt to create an unforgettable screen character in the new sound era of filmmaking was essentially thwarted by the star of the first project "greenlit" by Junior Laemmle in 1930. While "Dracula" afforded Pierce the chance to bring a vampire character unlike any seen before to the screen, Bela Lugosi arrived in California with different plans. As Lugosi had always applied his own makeup on stage, including a famed 1927 production on Broadway, he assumed the same situation would occur in Universal's film version.

Steadfast that Lugosi make himself into the cinematic version of Count Dracula, Jack Pierce was relegated to designing a green greasepaint for the character (through Max Factor's organization), and likely designed the widow's peak hairstyle in concert with hairstyling department head Lily Dirigo. Instead of working on the title character, Pierce, Dirigo, and costume designer Vera West collaborated to create the looks for Helen Chandler as Mina and the Count's brides. Nonetheless, when it was released in February of 1931, "Dracula" was an unqualified smash, and the Universal brass clamored for a follow-up. Though Lugosi was originally cast as the Monster when screenwriter-director Robert Florey was putting together the next Universal horror effort, "Frankenstein," Junior Laemmle dismissed the test footage, claiming that the Lugosi Monster was too derivative of the title character in the German classic "Der Golem" (1920). When both Lugosi and Florey were subsequently assigned to "Murders in the Rue Morgue" (1932), an incalculable opportunity arose for Jack Pierce, Universal, and fans of horror film when Pierce went on to create the Frankenstein Monster makeup with Boris Karloff. One can only speculate what has happened to the 1931 test footage of Lugosi as the Frankenstein Monster. And most obviously, the appearance of Lugosi in character as Count Dracula in full makeup, costume, hairstyling stands as one of the indelible images in cinema history.

Alas, in 1936, Carl Laemmle Senior and Junior put their final Universal pictures into production. Just before cash problems forced the Laemmles to sell the studio in 1937, they managed to make "Dracula's Daughter," featuring a stunning



and yet simple Jack Pierce makeup on Irving Pichel, but no Lugosi in the cast. A sequel to 1931's "Dracula," the film was the last horror picture that the Laemmles produced but did not feature Lugosi either. Pierce also worked on James Whale's "Show Boat" that year, a final bow for the father-son production team. Sadly, Senior Laemmle passed away in 1939; Junior passed forty years later, never having produced another film after leaving Universal (though he dabbled at MGM for a time in the late 1930s).

In 1943, Universal cast Chaney, Jr. as the lead character in the atmospheric horror thriller "Son of Dracula," oddly, a dozen years after the first "Dracula" and a full seven years after "Dracula's Daughter" - an atypical practice for the release of sequels in that time period. Though "Son of Dracula" did not offer Pierce the challenge of creating a completely original monster character in the same stead as his other horror creations, it allowed him the chance to use his considerable hair work skills.

Though he had briefly been considered to play "Dracula" in 1931, it took John Carradine until 1944 to play Count Dracula, and he did so working with Pierce in "House of Frankenstein" and again in 1945 in "House of Dracula". In "House of Dracula," Pierce again demonstrated his hair work abilities, making a mad scientist of actor Onslow Stevens.

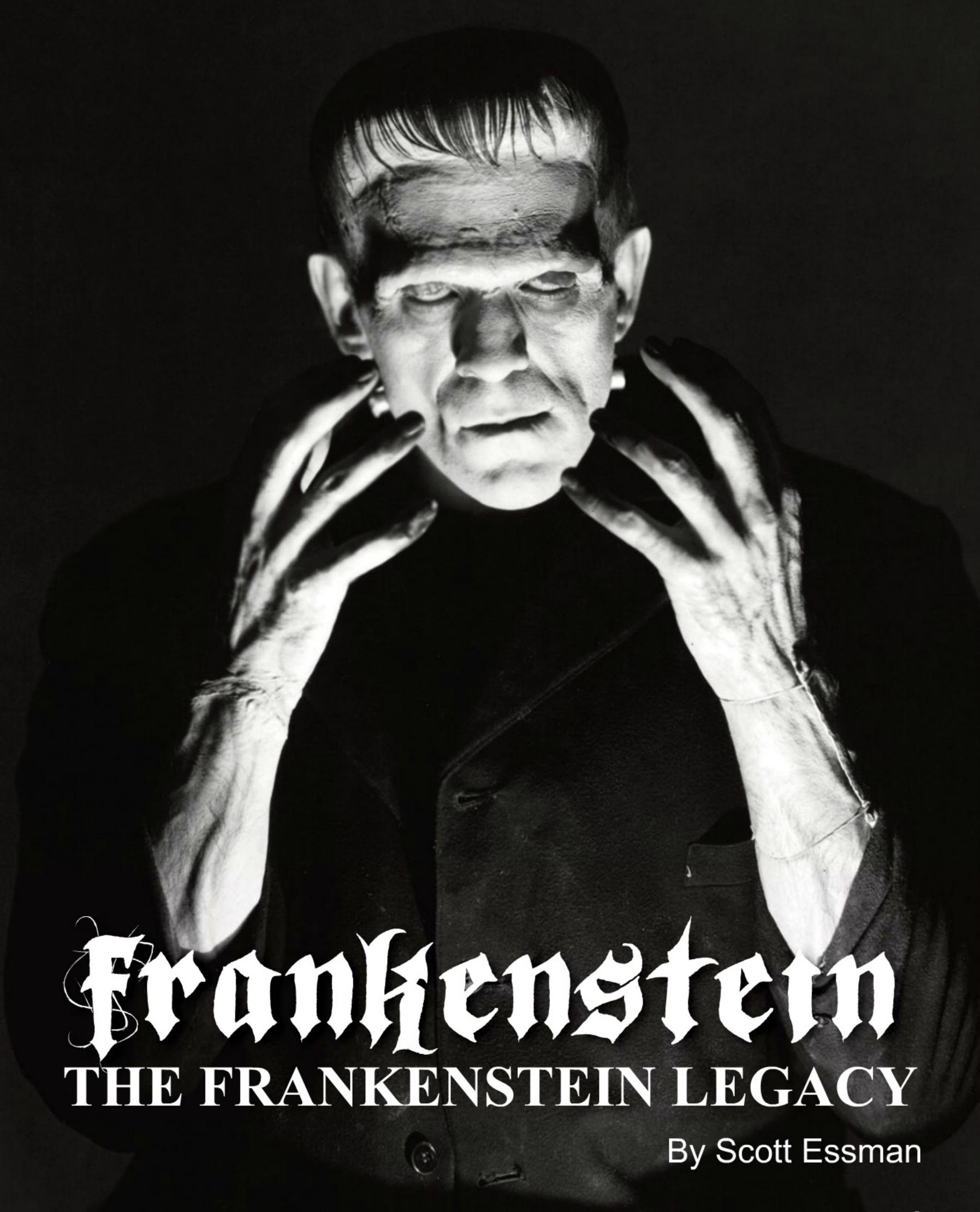
Bela Lugosi would don the cape only one more time to play Count Dracula, for Universal Studios' "Abbott and Costello Meet



Frankenstein" in 1948, a full 17 years after his unprecedented success in "Dracula." Oddly, those two screen appearances are the only two times Lugosi actually played the character, though he also played in numerous stage versions of "Dracula" and in vampire films including 1935's "Mark of the Vampire." By 1948, after a merger with International Pictures, Universal's key department heads, including Jack Pierce, had been replaced.

Nonetheless, based nearly in total on the 1931 film, Lugosi's thick Hungarian accent, fluid bodily movements and hand gestures, and pallid facial stares and smiles cemented his performance in the minds of viewers for the past eight decades as the definitive Count Dracula. Moreover, Lugosi's idiosyncratic vocal stylings in the film remain unforgettable touchstones in American popular culture. In the end, Count Dracula, though the character and numerous spinoffs, extractions, and parallels have appeared since, is certainly remembered most strongly as a Bela Lugosi creation and the best of all time.



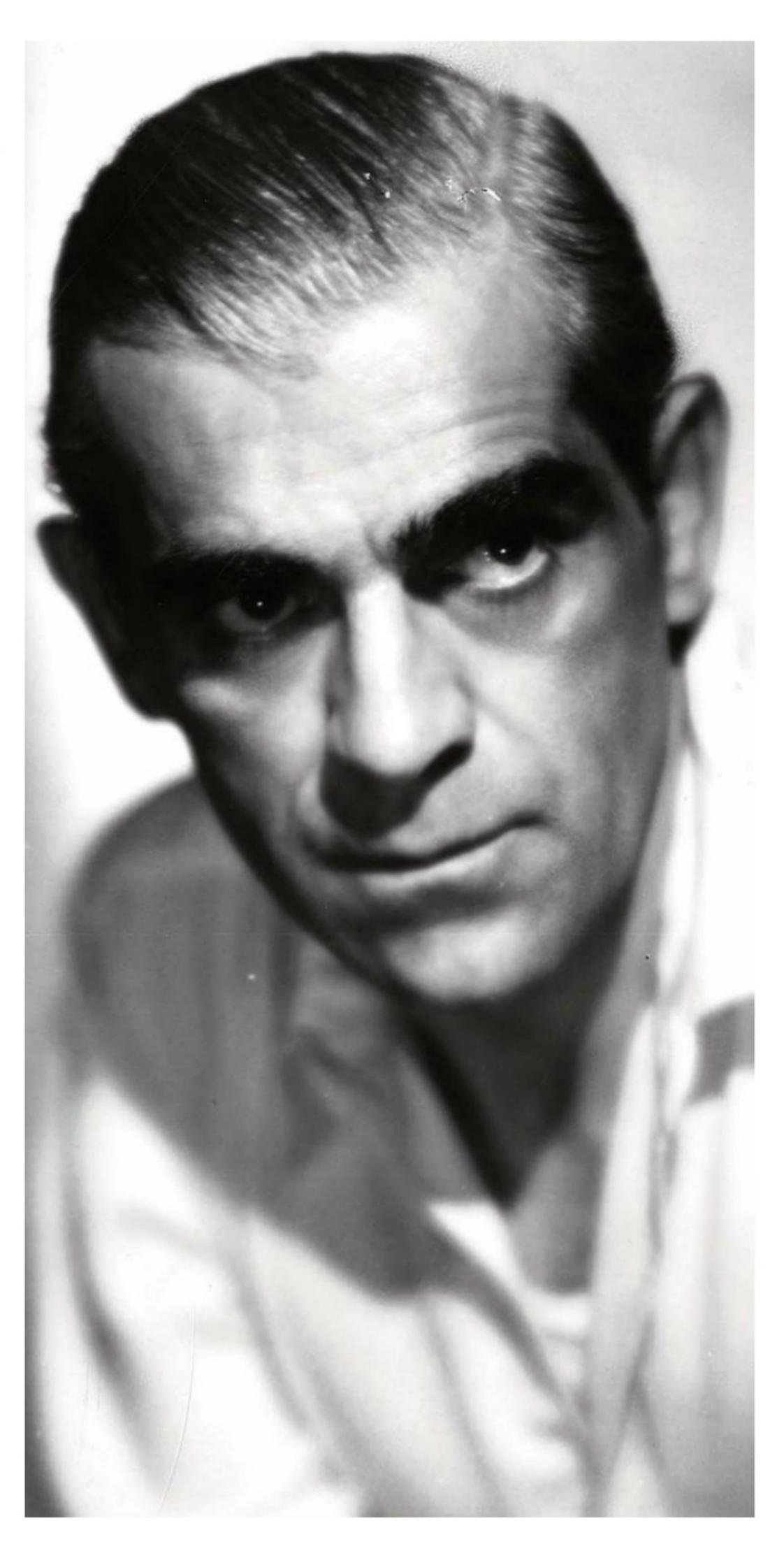


ith "Dracula" debuting in February of 1931, it would only be a matter of time before Universal tried to reproduce its tremendous success. The result was a production of "Frankenstein" which would be initiated mid-year and be released by year's end. With Bela Lugosi and director Robert Florey out and nascent director James Whale getting the assignment, he began casting about for a suitable actor to play the Monster. According to legend, he spotted a little-known supporting actor in the Universal commissary during lunch, suggesting that his face had "possibilities." Of course, that performer, then already into his early 40s, would be Boris Karloff. Soon, Whale would bring many other Britons into the cast with whom he had worked on various productions.

Into pre-production of "Frankenstein,"
Whale immediately put Jack Pierce to
work to establish the makeup for Boris
Karloff's monstrous character. What they
came up with together, working after
hours three hours per day for three weeks
in Pierce's makeup bungalow, is one of the
most recognizable icons in cinema history.

Still lauded by numerous makeup and effects artists who have come since, the original Frankenstein from 1931 remains a benchmark for movie makeup. "I believe this character has been the greatest of all monsters portrayed in motion pictures," said Jack Pierce in 1962. Pierce described in great detail what inspired his classic character conception after he read the novel—given to him by Carl Laemmle Junior—three times in 1930. "I did research work for six months before I created the Frankenstein monster," he said. "It was a lot of hard work, trying to find ways and means, what can you do? Frankenstein wasn't a doctor; he was a scientist, so ... he had to take the head and open it, ... and he took wires to rivet the head. I had to [add] the electrical outlets to connect electricity in here on the neck. I made it out of clay and put hair on it and took it in to Junior Laemmle's office. He said, 'you mean to tell me you can do this on a human being?' I said, 'positively.' He said, 'all right, we will go the limit."

For Pierce's first "Frankenstein" film — there were six eventual sequels for which he would create a monster — he described the process of assembling the character. "The wig was made with a cotton roll on



the top to get the flatness and the circle that protrudes out from the head," he revealed. "Instead of giving [the character] a round head, you get a different edge around the sides. The entire head was

built new every day. The large gash on the top of the forehead, that's where you open the head to put the brains in there, the artificial brain. It took three hours each morning. Then the electrodes were put on his neck. The makeup was sky gray, originated by me through Max Factor's organization."

Graciously, Pierce reserved his final comments regarding James Whale's landmark "Frankenstein" for his friend and longtime colleague, Boris Karloff. "For Boris, the coat was cut down so the length of arms and the fingers would look long," he explained. "Everything was in black to give him the height. Also, I padded him to look eight feet tall. I didn't really teach him how to walk. Boris and I would talk, but the man is, I think, the greatest of them all as far as playing these parts."

Though it took Universal four years to bring the longrumored sequel to "Frankenstein" to the screen, the second film in the cycle, "The Bride of Frankenstein"

introduced one striking new Jack Pierce creation to Mary Shelley's world. In addition to a new frontally-burned version of the monster, again Karloff, Pierce brought a "bride" to the screen in the form of actress Elsa Lanchester.

Although Whale had left the studio and Colin Clive had passed away in 1937, Pierce and Karloff re-teamed to create a third modified version of the Monster and a new character — Ygor with Bela Lugosi

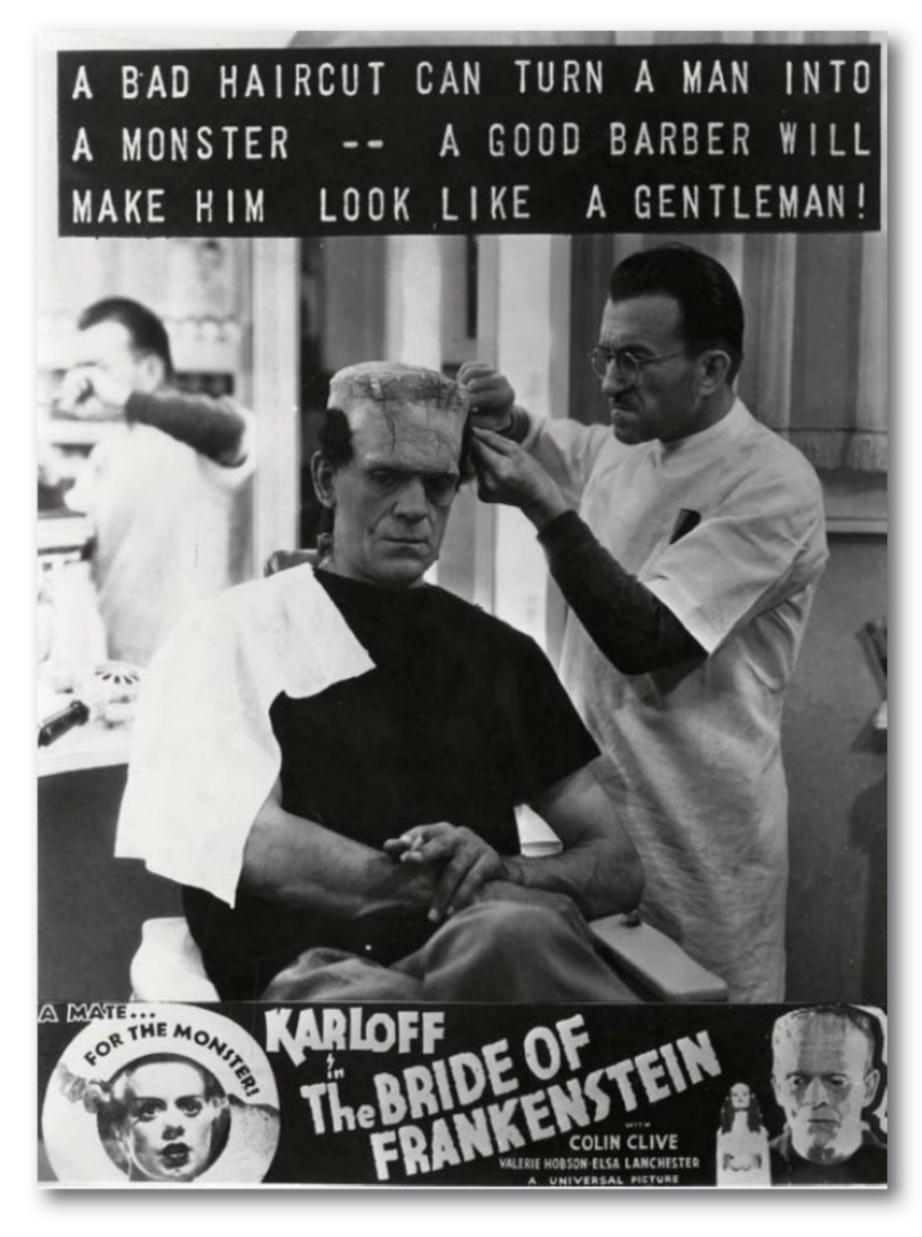
Strange, in both "House of Frankenstein" and "House of Dracula." In the last film in the classic horror cycle, the aforementioned "Abbott and Costello Meet Frankenstein" was released in 1948 which

also featured Strange in the title role.

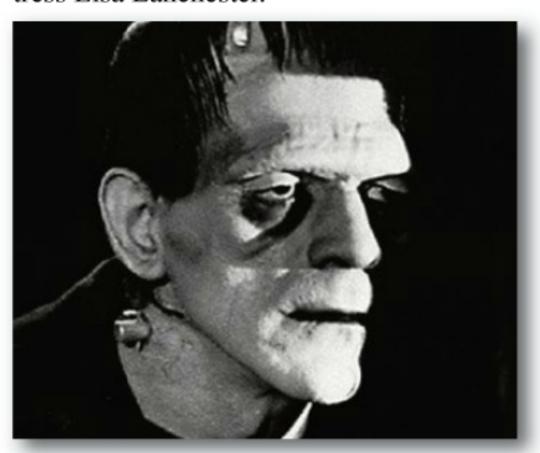
In fact, the character which legions of fans will physically imitate if asked to portray the Frankenstein Monster is often the hulking, silent, arm-extended Strange version. But undoubtedly, it is Karloff's startling performance in the first 1931 film, and to some extent his dialogue-riddled portrayal in Bride, which stand as all-time classic horror roles. Karloff would go on to excellence in many films, stage work, and voice work over the next four decades, but it was "Frankenstein" that launched his starring career and stamped a classic character in the memories of the millions of horror fans who have come since.

Lugosi and Karloff, in one magical year, became instantaneous movie royalty, and both men,

European emigres, gave America its greatest two horror characters of the 20th century and likely for eternity.



— for "Son of Frankenstein." The Monster would make appearances with new actors Lon Chaney, in "Ghost of Frankenstein," Bela Lugosi, in "Frankenstein Meets the Wolf Man," and Glenn









s we look back on key cinematic moments from the 115-year-long life of motion pictures, there is no denying the impact of classic horror films on the movie landscape. Seventy-five years ago, a new type of monster burst onto the screen in an all-time classic movie, and though she appeared for only a few scant minutes at the very end of the film, she was instantly and forever stamped in viewers' minds as one of the leading horror icons in cinema history.

In 1928, as a young executive named Carl Laemmle, Jr. took the reins as head of production at Universal Studios, as a birthday present from his father, the founder of the studio, the seeds for a unique genre in motion pictures were planted as the classic monster movie was born. Though there have been well-documented studies of the classic period of horror films – roughly the mid-1920s through the mid-1950s - rarely have the craftspeople behind these great works been accounted for in mainstream society. For even the most casual movie fan, the onscreen appearances of the characters from the Universal classics, including Count Dracula, Frankenstein's Monster, and the Wolf Man, are as instantly visually unforgettable as they are cinematically iconic. With the "horror cycle" being revisited, (which, depending upon one's interpretation, can include a film as early as 1925's "The Phantom of the Opera" through 1956's "The Creature Walks Among Us"), a new generation is now able to appreciate these films in all their black-and-white glory.

Among the craftspeople at Universal who brought the films and their characters to life were the legendary makeup artist, Jack Pierce, costume designer, Vera West, and visual effects pioneer, John P. Fulton, plus the many directors and editors of the various films. Each of the aforementioned three department heads, in fact, was unique in that she/he worked on every one of the films from "Dracula," in 1931, to "House of Dracula," the last film the strict definition of the "cycle," in 1945. Without question, their consistency in styling and attention to detail gave those films their hallmark. With Pierce and West attending to the specific characters in the films, Fulton's role was more obscure - he was tasked with developing the technology necessary to realize the films memorable "transformation" sequences and fantastic imagery.

Of course, a key player in the realization



of "Bride of Frankenstein" was James Whale, who had directed the original "Frankenstein" in 1931 to great acclaim. He followed with "The Old Dark House" in 1932 and "The Invisible Man" in 1933. At the time, sound remakes of "The Hunchback of Notre Dame" and "The Phantom of the Opera" were discussed at Universal, in addition to a new vehicle for "Frankenstein" star Boris Karloff which involved a werewolf character. As Karloff vaulted to superstardom with his indelible portrayal of the Monster in "Frankenstein," he was quickly cast in the leading ghoulish roles at the studio, including "The Mummy," "Old Dark House," and "The Black Cat" in the early 1930s. First called "The Return of Frankenstein,"

the sequel that would become known as "Bride" finally arrived in 1935 with Karloff inevitably returning as the Monster along with Colin Clive as Henry Frankenstein, and Whale, Fulton, West, and Pierce in their natural crafts roles.

Cinematographer Arthur Edeson, who had beautifully shot "Frankenstein" and "Old Dark House," was not back for the sequel whose reins went to John Mescall. Of course, with Edeson's style as a template, Mescall's work on "Bride" was equally stunning, with the film being called the 41st greatest piece of cinematography in the 20th century by the American Society of Cinematographers.

Cited as one of the major early triumphs in the newly born sound era of filmmaking, especially considering that the original "Dracula," "Frankenstein," and "The Mummy" were all but totally devoid of music, "Bride's" innovative score would be created by composer Franz Waxman and add untold layers to the film. A pioneering accomplishment with unique musical themes created for different characters and motifs throughout the film, Waxman's wholly original music established a template for many Hollywood scores – not just in horror films – to come. Arguably, Waxman's three-note theme for the bride herself would never be surpassed in any film. Waxman's long and rich career spread into the 1960s and ranks him among the greatest film composers of all time.

Another visually striking element of the film is the production design, handled by Charles D. Hall, who had so memorably designed "The Phantom of the Opera" (1925 version), "Dracula," "Frankenstein," "The Invisible Man" and "The Black Cat" for Universal, but would strangely never again design a classic horror film after "Bride." Hall's integrated sets are instantly visual icons throughout the film, shot on Universal stages and in key exteriors.

The last piece to the "Bride" puzzle was its editor. Of all the monster movie editors, none was more prolific than Ted J. Kent, A.C.E. An in-house editor at Universal for over a quarter century, Kent's monster tenure spanned no fewer than five owner-

ship changes at the studio. Though research dictates no clear reason for the change, Universal assigned Kent to James Whale's follow-up to "The Old Dark House," which had been competently edited by Clarence Kolster. Released in 1933, "The Invisible Man" would prove among the most challenging of Whale's films, with equal contributions by Kent and special effects wizard Fulton. No doubt, both Universal and Whale were enamored with Kent's work, and he cut three of Whale's last several films with Univer-

ments elevate the film beyond the first movie, though purists often point to the serious tone throughout the 1931 film as a reason for its superiority.

In addition to Karloff's revised makeup – Jack Pierce giving him a burned visage across the top of his head – the addition of Pretorius, Minnie, and certainly the hermit, played memorably by O.P. Heggie, gave "Bride" many touchstone moments. Heggie's turn as the blind man holed up in a cabin in the woods who is kind to the

he tells Henry to 'sit down' just like Henry did to him in the first film."

Undoubtedly, Whale's direction, however infused with a light tone (was his poking fun at his own previous work?), is steadily crisp in "Bride." For example, as Mac-Closkey additionally noted, Whale used a pair of matching shots using star Elsa Lanchester in the film. "As Mary she cuts her finger and is supported by Lord Byron and Percy Shelley," he observed. "That is duplicated when the Bride first comes to life

"WHEN THE MONSTER CONFRONTS HENRY FOR THE FIRST TIME, AFTER HE LEARNS TO SPEAK, HE TELLS HENRY TO SIT DOWN JUST LIKE HENRY DID TO HIM IN THE FIRST FILM."

sal, including "Show Boat" in 1936 and "The Road Back" in 1937. But the one film that elevated Whale's reputation beyond that which his earlier films offered him was a picture he didn't even want to make.

By 1935, the idea of "Bride of Frankenstein" didn't appeal to the man who was wary of being labeled a horror director. Nonetheless, many consider Whale's longoverdue sequel to be superior to the original "Frankenstein" with its mixture of unforgettable sequences, demonic characters, and wistful comedy. From the outset, the appearance of the Minnie character, unforgettably played by Una O'Connor (seemingly reprising her Jenny role from "Invisible Man"), adds a light comic tone notably absent from the first film. Additionally, the inclusion of Ernest Thesiger as Dr. Pretorius introduces more light elements than were present in the initial movie. Arguably, these comic enhanceMonster remains one of the great sequences in any horror film of the period, if not all-time. Gene Hackman's hysterical spoof of the character in Mel Brooks' "Young Frankenstein" notwithstanding, the blind hermit's treatment of the Monster certainly added a pathos and likeability to the character that might have been missing from the first film.

Combined with these crucial additions to "Bride" was the decision to allow Karloff's Monster to speak. Though confounding – as in the first film in 1931 and the next sequel, 1939's "Son of Frankenstein," the Monster's tongue was silent – Karloff's utterances, however brief, also stand as classic moments in "Bride." Of those, his query to his potential mate, "Friend?", is as heartbreaking and tragic as any moment in a like film as has been on screen. Also, as Karloff historian Ron MacCloskey pointed out, in an ironic twist, "When the monster confronts Henry for the first time, after he learns to speak,

and sways back and forth where she is supported by Pretorius and Henry."

Alas, it would be Whale's last film in the genre. Oddly, despite's "Bride's" many artistic and commercial successes, after "Show Boat," his days as a director exclusive to Universal were numbered. When the Laemmles were forced out of the studio they had created that same year, Whale spent the late 1930s and early 1940s also directing for Warner Brothers, MGM, and United Artists before his career suddenly and inexplicably fizzled when he was just in his early 50s.

Other crafts were just as taut in the film.
Of course, Pierce's work is brilliant as was typical for the time. Carefully tending to all of his characters, each is distinctly presented and memorable in the film. Fulton's insistence on formulating realistic visual effects was again put to use in "Bride."
The comically twisted use of "miniature"









people in the first sequences with Dr. Pretorius offered a chance again for Fulton to use mattes and opticals to help the suspension of disbelief. Fulton also worked with the miniature department for the film's finale in which the Frankenstein castle is destroyed.

With regards to the "invisible art" of editing, "Bride" also represented a huge achievement. In a likely homage to Clarence Kolster's work on the first "Frankenstein" film, Ted J. Kent cut "Bride" in similar fashion. All of his work in the film is superb, but he saves his best material for the climactic sequences.

When Dr. Pretorius and Henry Frankenstein finally conspire to give the monster a mate, the "creation" sequence is a more streamlined version of the similar sequence from the first film, with lightning flashing, and Kenneth Strickfaden's electrical equipment sparkling. This sequence climaxes with a cut of Henry announcing, in another shortened version of a similar moment from "Frankenstein," "She's alive – alive!" But, in a combination of contributions by Pierce, West, Whale, Kent, and the actors, the best is saved for last.

When the titular Bride is finally revealed, she is notably unveiled in the same style of three matching closeups that Kolster implemented so effectively to first show us Karloff's Monster in the original film. Kent uses various low Whale-Mescall angles of the hideously beautiful Elsa Lanchester to present this character to the audience. She is at once shocking and spectacular and is played in near perfect silence by Lanchester, who doubled as Mary Shelley in the opening moments of the film. As realized by Jack Pierce with augmented lips, eyebrows, and eyelashes,

plus her amazing shock of hair — ostensibly put up in a wire cage with asymmetrical electric wisps of gray — the Bride, with her birdlike motions and subtle chin scars, manages to simultaneously attract and repel.

The "bride" sequences in "Bride," however brief, are expertly played by Clive, Thesiger, Karloff and Lanchester as the Monster tries to win over his mate. She is horrified by the monster, rejecting him with an incredibly shrill scream, prompting the monster to note, "She hate me; like others." Kent's choices of cuts through these moments is his best work in the film, a combination of many superb aspects of filmmaking all working cohesively to create something that is instantly a cinematic landmark.

One confusing aspect in this sequence speaks to a re-conceived ending. When the monster, in another great Kent cut, visually responds to Pretorius's warning to "get away from that lever – you'll blow us all to atoms!" his reaction notes that he wishes to end the fate of all involved. Kent peppers these shots with unique closeups of Karloff, Thesiger, Lanchester, and Clive, who is being called to leave by Elizabeth (Valerie Hobson).

But when the monster wrecks the castle, just after a heartbreaking hiss delivered by Lanchester matched with a reaction shot of an equally devastated Karloff ("we belong dead"), one can see Clive in the castle as it explodes in a wide shot. This suggests that the film had reshoots, adding the scenes with Elizabeth coming to fetch Henry, and the monster letting him leave ("go, you live"), but not letting Pretorius or the Bride off that easy ("you stay"). In another obviously tacked-on shot, we see

Henry and Elizabeth safely outside as the castle continues to be destroyed. And that concludes this journey, with equal parts fantasy, science-fiction, comedy, horror, and tragedy.

Even after Whale and the Laemmles departed Universal, Kent was recruited by studio brass to cut 1939's final sequel with Karloff as the monster, "Son of Frankenstein," featuring a towering performance by Bela Lugosi as Ygor that Kent surely played up in the editing room. He even cut Vincent Price's 1938 debut film, "Service de Luxe." But though he likely didn't realize it then, Kent's Universal career was just starting to peak, going on to cut many films in the 1940s which included several "Mummy," "Frankenstein," and "Wolf Man" pictures.

Though the late 1930s were not as exciting a period for classic horror, by the 1940s, Pierce, West and Fulton faced new challenges in the monster cycle as craftspeople on "The Wolf Man" in 1941 and all of the various monster sequels of the time, culminating in 1945's "House of Dracula" (edited by Russell Schoengarth) before all three were dismissed from the studio. By 1947, Universal merged with the independent International Pictures and let many of their stars and studio craftspeople out of their contracts. The classic monster movie era, in effect, was over. 1948's "Abbott and Costello Meet Frankenstein" was the last gasp, but by then, a new team was in place to make the films.

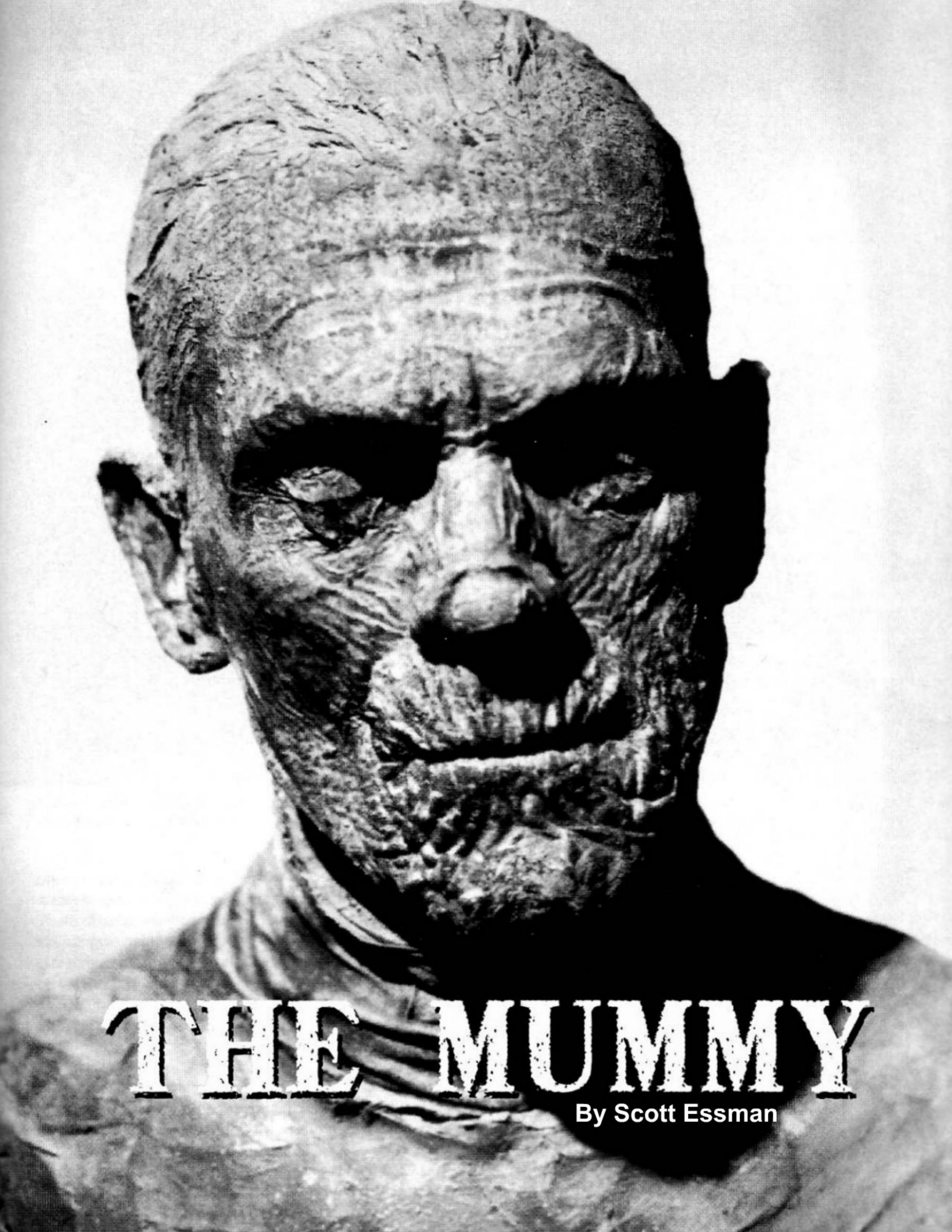
Cited by many as the best of the Universal horror films, "Bride," now amazingly 75 years old, featured perhaps the finest work of its formidable cast and crew, and still represents among the best films that the genre has to offer.



CARL LAEMM bresent

CLIVE COLIN

SCREENPLAY BY WILLIAM HURLBUT & JOHN BALDERSTON



It's been more than 75 years, although the classic Universal Studios character of the Mummy was actually supposed to be 3,700 years old. In 1932, 'Papa' Karl Freund, the director of photography from "Dracula," was brought in to direct "The Mummy," loosely based on the discovery of King Tutankhamen's tomb in 1922.

"The Mummy" has long been considered one of the greatest horror films ever made, and the 1932 Universal version starring Boris Karloff spawned a worldwide fascination with mummies. Oddly, two earlier film versions of the tale were silent films. The first was released in 1911 (director unknown), and one directed by A.E. Coleby was released in 1912. (Strangely, each of these early entries to the mummy genre were romantic comedies.) Following "Frankenstein," Karloff brought Im-Ho-Tep to life in the



gus, he starts to walk, [so I created the character so that] the bandages would break and the dust will fall off exactly as a mummy that's been buried for 3500 years. It was an hour and a half to take it off."

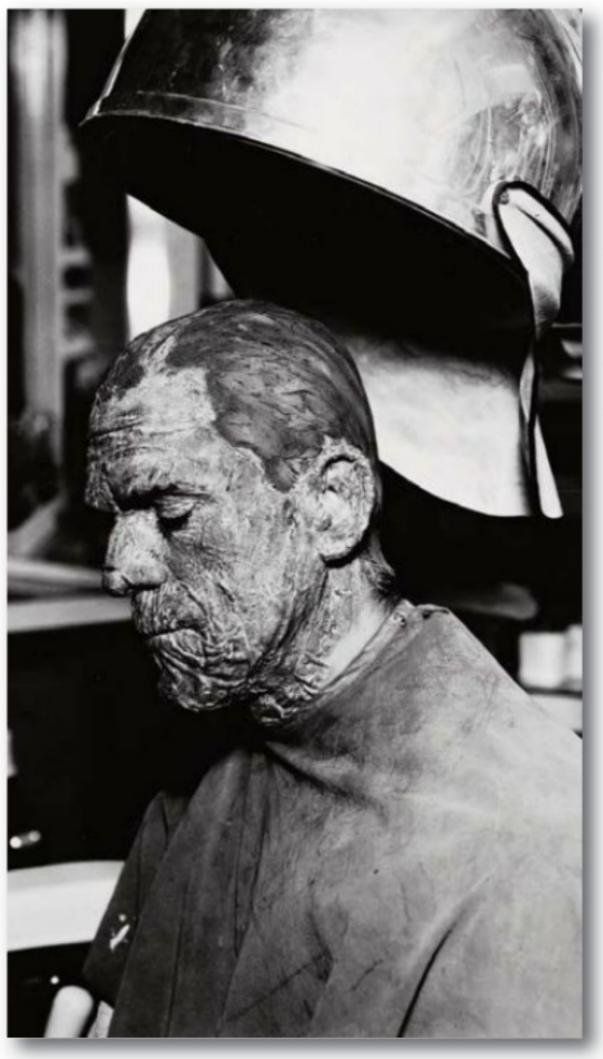
Though Im-Ho-Tep was only on screen for a few brief moments at the outset of "The Mummy," the impact of his appearance still remains. Freund chose to show the character first as a lifeless entity in his sarcophagus, later opening his eyes when the curse is broken, and then in a horrific shot of his hand grabbing the sacred scroll that has been foolishly unearthed by the explorer Bramwell Fletcher (actor Ralph Norton). In fact, the image herein was deleted from the final film - all that we see on screen is Im-Ho-Tep's left hand and the reaction of the shocked Fletcher. Certainly, Karloff's eight-

the complete makeup, from the top of his head to the bottom of his feet took eight hours,

Universal version, "The Mummy," directed by Karl Freund. This classic black and white masterpiece has been called "the best mummy movie ever made." This movie is full of intriguing imagery and suspense, and should not be missed by any cinema fan.

Following his success teaming with Boris Karloff on 1931's "Frankenstein," makeup legend Jack Pierce was called upon to realize two makeups for Karloff in "The Mummy:" Karloff's Ardath Bey character - who appears in most of the film as a wrinkled Egyptian prince - and Im-Ho-Tep, the decrepit still-mummified demon who comes to life at the outset of the film when an ancient curse is broken by careless explorers.

It was with the Im-Ho-Tep makeup that Pierce faced his greatest challenge to date. "The complete makeup, from the top of his head to the bottom of his feet took eight hours," Pierce explained. "The bandages on the body had to be put on. Then I had to seal them with tape so that they wouldn't unravel. Then after that, I had to put the burned bandages on. After that, I put the clay on. When he gets out of the sarcopha-

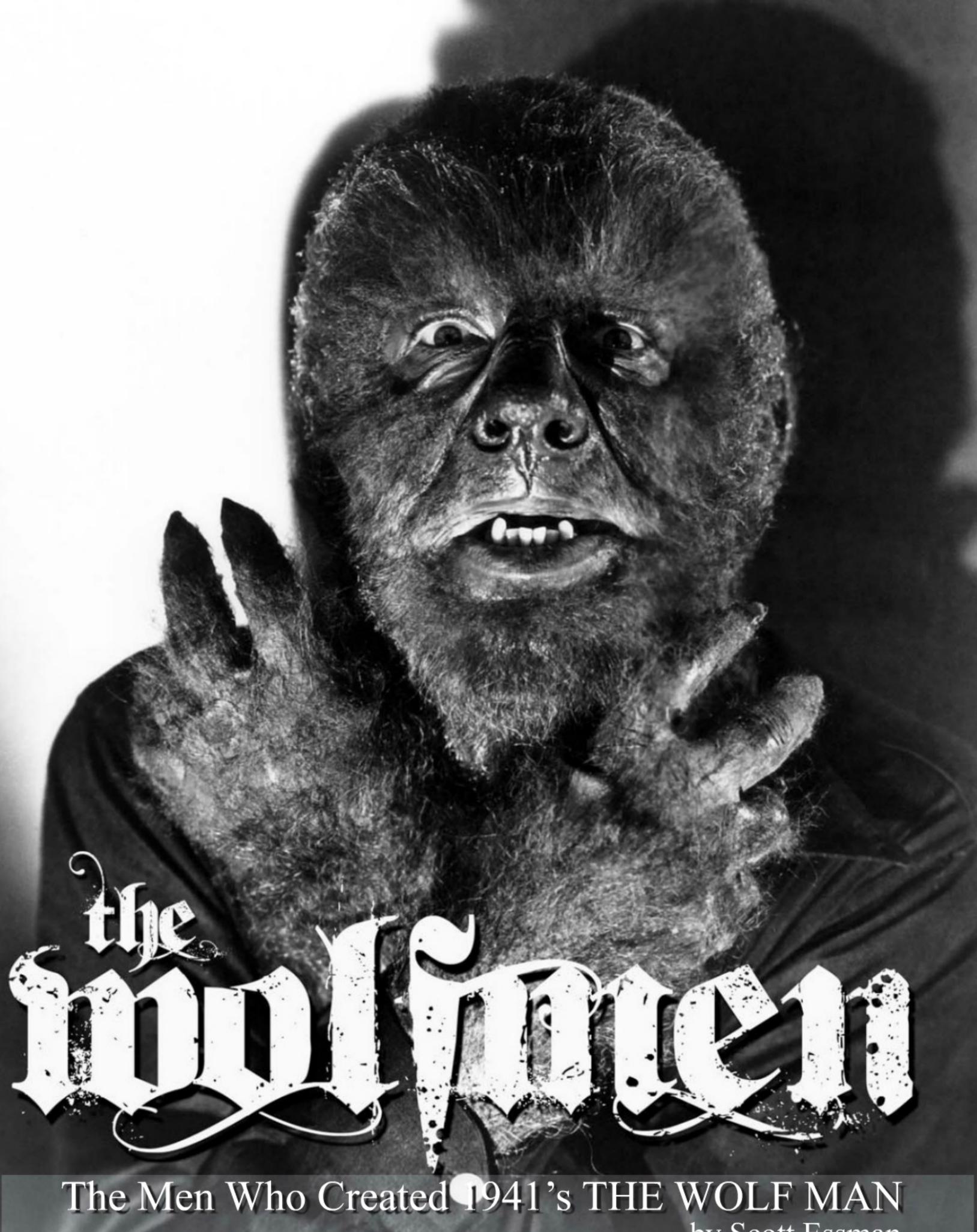


hour ordeal to get into the makeup proved worthwhile, and it is likely that he only worked a day or two at most in the full Im-Ho-Tep incarnation. In a classic still, Pierce attends to Karloff, who is sitting under the massive arc lights of early studio soundstages, while Mrs. Karloff serves up some tea.

Karloff worked the remainder of the production as Ardath Bey, a far simpler Pierce design, stalking the grounds on which his rest was disturbed, searching out his princess, Anck-es-en-Amon, perfectly played by Zita Johann. Given Karloff's already distinct eyes and brows, Pierce accentuated those traits and added his personal cotton-collodion-fuller's earth mixture to give Ardath Bey the wrinkled texture of a man who has awakened from a 3,700-year slumber.

For "The Mummy," Pierce received a Hollywood Filmograph award – a precursor to the Oscar given to Hollywood craftspeople – for his considerable accomplishments. Presented to him by Karloff, the statue stands as the lone official recognition of Pierce by his peers.





by Scott Essman

ast year's release of Universal Studios' version of "The Wolfman" conjured the history of the men who made the original horror films at the studio in the 1920s through the 1940s. Not only was the original 1941 film "The Wolf Man" key among them, but the rich history of the other films is directly tied into both why and how that film was created.

By 1935, Universal had produced "Werewolf of London," their first film based on the Loup-Garou stories from France of men who turned into wolves at the turning of a full moon. But when studio heads the Laemmles left in 1937, Universal seemed doomed to a slate of poorly produced sequels to the great films of the Laemmle era as quickly churned out sequels to "Dracula," "Frankenstein," and "The Mummy" arrived in droves. However, there was one exception to the rule which



Until the late 1930s, the younger Chaney had been less heralded than his silent movie superstar father, but his appearance in 1939's adaptation of "Of Mice and Men" put him on the cinematic map.

editor Ted J. Kent, A.C.E. Of all the monster movie editors, none was more prolific than Kent, an in-house editor at Universal for over a quarter century. Kent's monster tenure spanned no fewer than five ownership changes at the studio.

Though research dictates no clear reason for the change, Universal assigned Kent to James Whale's follow-up to "The Old Dark House," which had been competently edited by Clarence Kolster and was released only a year after "Frankenstein." This film, released in 1933, "The Invisible Man," would prove among Whale's most challenging films, with equal contributions by Kent and Fulton. No doubt, both Universal and Whale were enamored with Kent's work, and he cut three of Whale's last several films with Universal, including "Show Boat" in 1936 and "The Road Back" in 1937, as well as the iconic "Bride of Frankenstein."

pierce pulled out all the stops for

the mult man

arrived in 1941 which would set a new standard and ultimately be ranked with the greatest of the Universal horror classics.

As the 1940s began, horror movies were beginning to take a back seat to sweeping romantic dramas and comedies. But one intended B picture was the landmark "The Wolf Man," reestablishing the horror genre at Universal. The film was originally meant for Boris Karloff some ten years earlier, but by 1941, when Karloff had moved onto mad scientists and other older characters, a new actor was positioned as the new Karloff at the studio. His name was Lon Chaney, Jr.

Chaney, Jr. was a star in the making and Universal snapped him up for a run of horror films that lasted throughout the 1940s. With Jack Pierce's innovative makeup - a more thorough lycanthrope overhaul of Chaney Jr.'s face than had been utilized on Henry Hull in "Werewolf of London" - The Wolf Man was a remarkable horror movie character and equally as memorable as Karloff's Frankenstein Monster and Mummy and Bela Lugosi's Dracula.

In addition to the team of Jack Pierce, director George Waggner, and visual effects wizard John P. Fulton, the craftsmanship of "The Wolf Man" was also entrusted to Even after Whale and the Laemmles departed Universal, Kent was recruited by studio brass to cut 1939's final sequel with Karloff as the monster, "Son of Frankenstein," featuring a towering performance by Bela Lugosi as Ygor that Kent surely played up in the editing room. He even cut Vincent Price's 1938 debut film, "Service de Luxe." But though he likely didn't realize it then, Kent's Universal career was just starting to peak.

For the Waggner "Wolf Man" film, slated as a B-picture by the Universal brass, Pierce and Fulton knew that they had an opportunity to create a unique project that







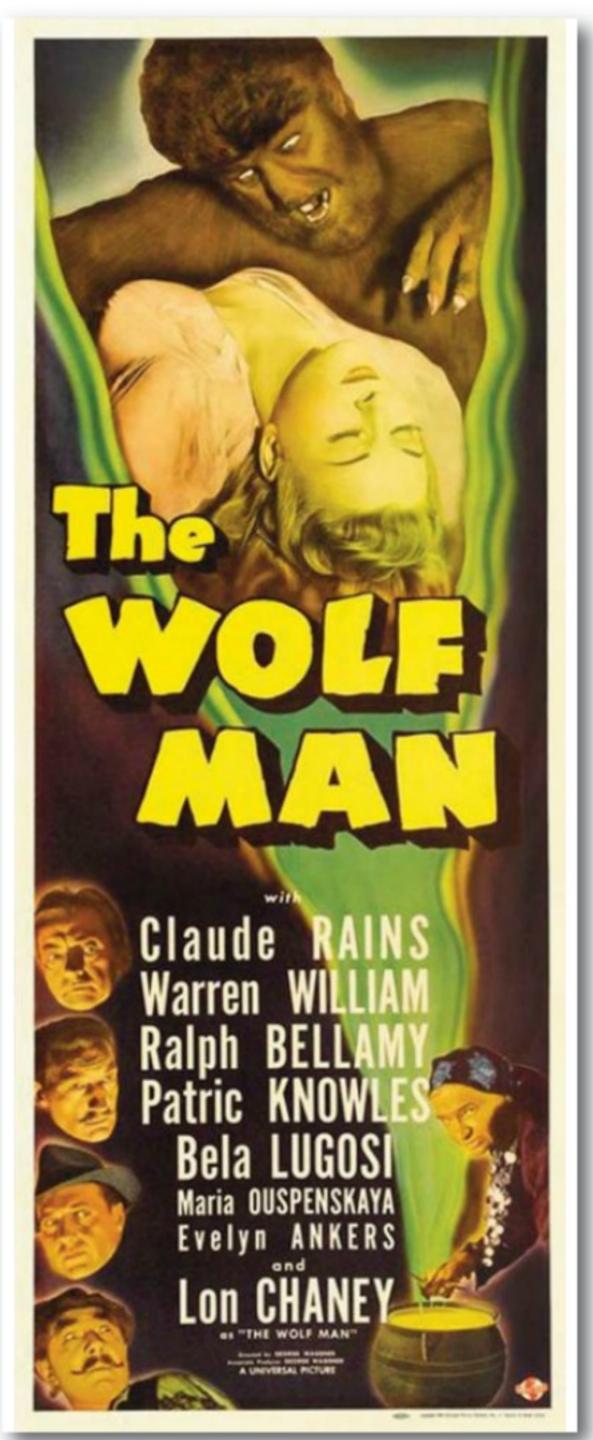
would harken back to the old Laemmle years at the studio. In Chaney, they had the hulking physical actor who could be used to realize their ideas. With "The Wolf Man," Kent, along with major contributions by studio mainstays Pierce and Fulton, created the film's showpiece "transformation" sequences which became standard fare in the many spin-offs that followed. Witness the lap dissolves that Kent and Fulton implemented for transformations from man to wolf, and especially, in the film's tragic climax, from wolf back to man. Kent also cleverly orchestrated the noted end of the film where Claude Rains unknowingly beats his own son with a silver-tipped cane, later realizing that it was his own flesh that he killed. In their tussle, an especially marked cut to a close shot of Chaney, Jr. as the Wolf Man struggling with Rains makes for one of the film's most fascinating moments.

During pre-production of "The Wolf Man," Jack Pierce worked diligently to create the makeup for the title character, having been disappointed with his reduced makeup for Henry Hull in "Werewolf of London." Pierce pulled out all the stops for "The Wolf Man" with Lon Chaney, Jr. in the title role.

Though the two did not reportedly get along--Chaney did not like wearing the makeup or undergoing the lengthy application and removal period--Pierce excelled again with his werewolf concept, utilizing a design he had created for Boris Karloff a decade earlier when the Laemmles were planning a werewolf film. Thus, even though it was originally intended as a B movie, "The Wolf Man" was a true horror classic, and Pierce's version of the character has been the model for the numerous werewolves that have since come to the screen.

The idea of Jack Pierce re-creating a wolf character from scratch every day of principal photography may seem daunting, but - as with the Frankenstein Monster and the Mummy before - Pierce prided himself on doing things from the bottom up with each new makeup application. "I don't use masks or any appliances whatsoever," proclaimed Jack Pierce about the development of his famous monster characters. The one excep-

tion to Pierce's rule occurred with his striking initial realization of The Wolf Man in 1941. "The only appliances I used was the nose that looks like a wolf['s nose]. There you either put on a rubber nose or model the nose every day, which would have taken too long. It took 2 1/2 hours to apply this makeup," Pierce said, indicating the head, chest piece and hands. "I put all of the hair on a little row at a time. After the hair is on, you curl it, then



singe it, burn it, to look like an animal that's been out in the woods. It had to be done every morning."

Pierce's other key characters in The Wolf Man included 1940s "scream queen" Evelyn Ankers as Gwen Conliffe, Claude
Rains as Sir John Talbot, Bela Lugosi as
Bela the gypsy, and Maria Ouspenskaya as
Maleva, the gypsy woman. As a result of
Pierce's methods, audiences were treated
to the perfectionism in "The Wolf Man."
Alas, what might have been was never realized with the stunning originality and
critical and commercial success of "The
Wolf Man." As the U.S. entered WWII, a
slew of sequels and remakes of the origi-

nal horror films were cranked out at Universal with few standouts as momentous as their antecedents.

Pierce went on to create the Wolf Man character in succeeding sequels, including "Frankenstein Meets the Wolf Man" (1943), and both "House of Frankenstein" (1944) and "House of Dracula" (1945). The latter, originally titled "The Wolf Man's Cure" featured an end to the cycle of appearances by the Wolf Man in Universal films, but the character would inexplicably reappear in Abbott and Costello Meet Frankenstein three years later.

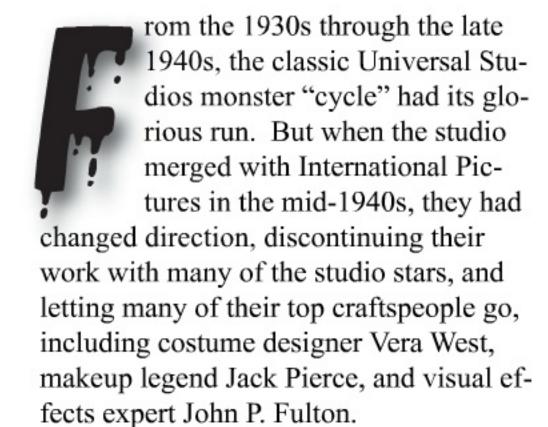
By that point, Bud Westmore was supervising makeup artists Jack Kevan (the Frankenstein Monster) and Emile LaVigne (the Wolf Man) in their execution of Jack Pierce's original designs. The classic monster movie era, in effect, was over.

Upon the occasion of Jack Pierce's death in 1968 and Ted Kent's death in 1986, the last of the monster makers were gone, but their work continues to live on again and again, as new audiences begin to discover their treasured films.

Perhaps with the fresh perspective now available to audiences with Universal's recent re-release of many of the classic horror films on DVD, including last year's Legacy Collection of The Wolf Man (1941), the talented craftspeople who realized these films will ultimately be recognized for their singular efforts. Alongside the collection of actors, directors and executives

responsible for Universal's great horror collection, editors, including Kent, deserve due credit for bringing the original monsters and their movies to life.





That key threesome had worked on every one of the horror films from 1931's Dracula through 1945's House of Dracula. But a new era was upon the studio, and the horror cycle ended. The lone horror film of the time was a horror-comedy, Abbott and Costello Meet Frankenstein (1948), featuring Béla Lugosi as Count Dracula, Glenn Strange as the Frankenstein Monster, Lon Chaney Jr. as the Wolf Man, and Vincent Price in a vocal cameo as the In-

with old pro Boris Karloff as the titular characters.

By this time, Karloff was in his 60s, so cutting down on the makeup process was a must. Again, Bud brought in lab stalwart Jack Kevan to do the makeup. Now with his own style coming through many of his makeups, Kevan's familiar look permeated his Mr. Hyde. As in earlier Hyde projects such as that of Bud Westmore's older brother Wally, this Hyde required a transformation which Kevan created step-bystep with dissolves. In most of the Hyde scenes, however, Karloff is wearing masklike pieces. At this time, Bud also was able to goof on the Universal mummies with Abbott and Costello Meet the Mummy.

But it was a project that came to the studio in 1953 that presented Bud with his biggest challenge. The Creature from the Black Lagoon was a huge project which ture while Chris Mueller sculpted his key features. Kevan had a busy sizeable lab running at Universal with artists like Tom Case and Bob Dawn – Jack's son – presiding over the molds and fabrication. In fact, it was Bob himself who suited up Ben Chapman on a daily basis. Though Bud's name is the only one to appear in the credits, his astute assemblage of these key artists made the Gill Man one of Universal's most unforgettable monster characters of all time.

Sam Borowski, writer and producer of CREATURE FEATURE: 50 Years of the Gill Man, a documentary about the character and the three films in which he appeared (followed by numerous references in American culture), noted the importance of the Gill Man in the Universal canon of films. "There hadn't been a new monster for 13 years," he said. "Suddenly, this amazing creature pops up. The audience had seen something they had never

According to Creature from the Black Lagoon experts, there is much speculation that Creature producer William Alland originally overheard a story with eventual plot similarities to his movie at a party given by Orson Welles.

visible Man. But by the time of that film, Bud Westmore had established a new team and method of creating the monster makeups with streamlined prosthetic techniques.

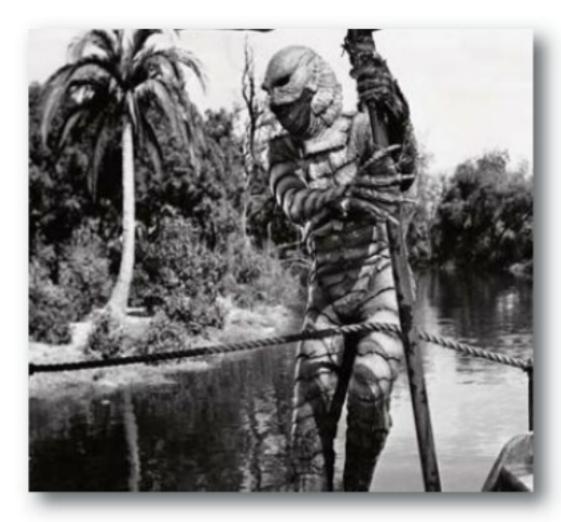
In the early 1950s, Bud Westmore's makeup department at Universal Studios expanded, and he was given some big projects. In 1953, he created Abbott and Costello Meet Dr. Jekyll and Mr. Hyde,

required a full head-to-toe Gill Man suit and mask that would be worn by two actors – Ben Chapman for the land scenes at Universal in Los Angeles, and Ricou Browning for the water scenes to be shot in Florida. For this daunting task, Westmore had Kevan by his side to break down and organize the suit but brought in key others to do the job.

Artist Milicent Patrick designed the crea-

seen before. To this day, the character holds up. There's nothing to be improved upon. That shows how amazing the look of the creature was. You also have a very relatable story: a beauty and the beast angle that's relevant today."

On Abbott and Costello's Colgate Comedy Hour in 1953, the Gill Man made his first public appearance, bursting out of a crate, succeeding Glenn Strange's Frankenstein Monster. Westmore's department even







decorated the set, as we can see a mask from Abbott and Costello Meet Dr. Jekyll and Mr. Hyde in the background. The live audience's reaction to this first look at the character was a mixture of shock and nervous laughter.

Obviously, then came the first Creature From the Black Lagoon film – in 3D, no less – in 1954. Many Universal enthusiasts agree that the Gill Man is on par with the classic 1930s and 1940s monsters: Count Dracula, Frankenstein's Monster, the Mummy, and the Wolf Man. Borowski pointed out that the Gill Man is one of few Universal characters who did not have an antecedent in literature or history. "He is Universal's monster and America's monster," said Borowski. "If you look at the fanbase for him, when Universal releases branded material, the Creature is always the first one to sell out."

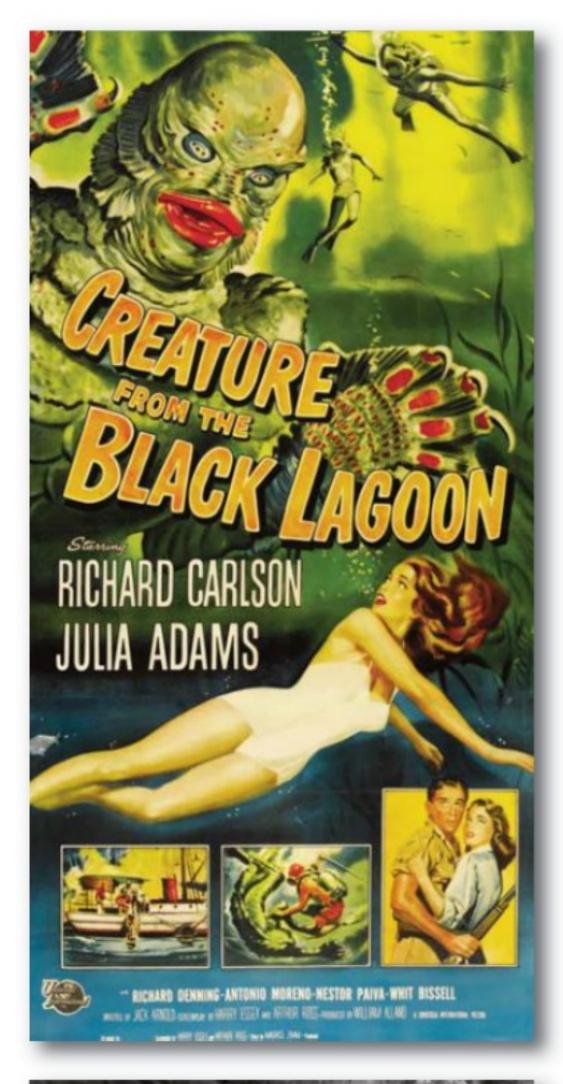
The creature resonated more with audiences than other genre films of the time due to how director Jack Arnold shot it.

According to Creature from the Black Lagoon experts, there is much speculation that Creature producer William Alland originally overheard a story with eventual plot similarities to his movie at a party given by Orson Welles. Supposedly, Alland determined that there was a Mexican folklore tale about a creature who would come out from the water, though Alland later pawned the story off as his own. Other Creature fans people believe that H.P. Lovecraft inspired the plot to Creature as the sci-fi/horror author featured different fish-man hybrid characters in his stories.

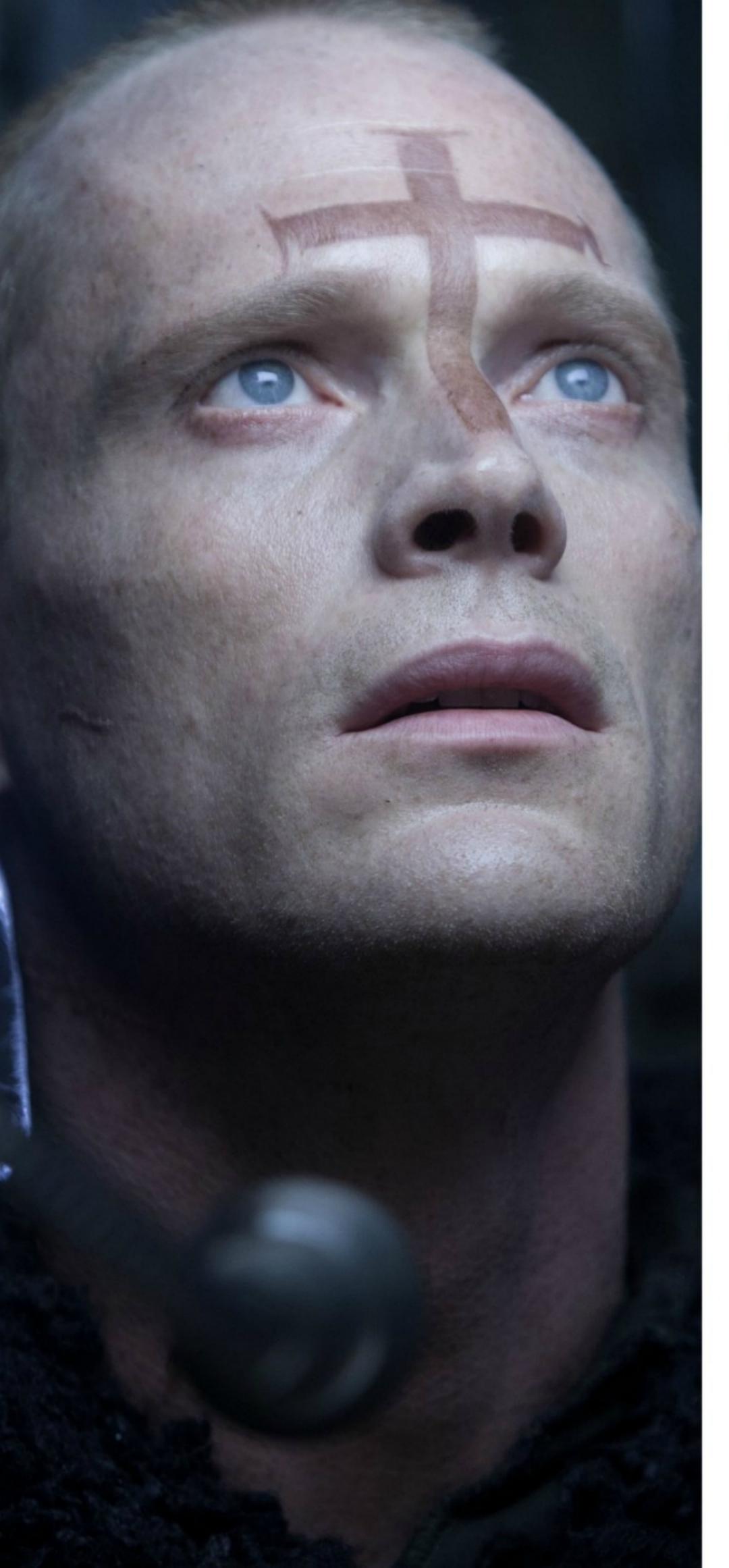
Additional controversy concerns the identity of who actually played the Gill Man in the first film. To set the record straight, all of the underwater swimming scenes were achieved with swimmer/diver Ricou Browning in Florida with a second unit (Browning is alive, well, and still working on films in Florida). However, whenever a scene features the character out of, above, or on the top of the water, it is being played by Ben Chapman, who only recently passed. Thus, the majority of the movie features Chapman. What's more, in close up, the creature closely resembles Chapman, as Westmore's team sculpted the creature mask and suit on a cast of Chapman's face and body. The suit team also put weights in Chapman's boots so that when the actor took the small steps in the suit, he would glide on screen.

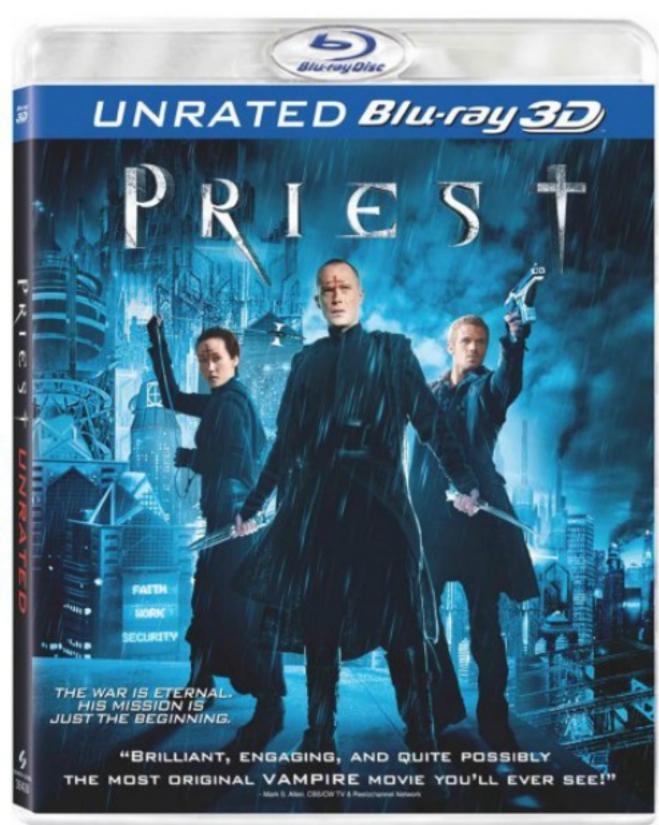
As Borowski pointed out, the audience never feels as though the creature is a man in a suit. "That's why so many children love the creature – he looks real," said the filmmaker and Gill Man expert. "The creature resonated more with audiences than other genre films of the time due to how director Jack Arnold shot it. He does a better job than some directors today in taking that suit and making movie magic. Arnold has a certain touch with shooting and casting, and making that creature look absolutely real. To me, that's one of his masterpieces."

Of Borowski's documentary, he stated, "We have had an offer to re-release it in limited release in 25 theaters and are working on a DVD deal where we have a shot to get it out later this year. For more information, drop an e-mail to cinematicheroes@aol.com.









Paul Bettany (Legion) Stars in the Thrilling 3D Sci-Fi
Action Film PRIEST, based on the Acclaimed Graphic Novel Series. The Eternal War Between Man and Vampire Reignites August 16th with an Unrated Cut of the Film available on Blu-ray 3D and Blu-ray Disc™ this August 16th from Sony Pictures Home Entertainment.

PRIEST ON BLU-RAY OR
DVD BY VISITING
WWW.SCARSMAGAZINE.COM

